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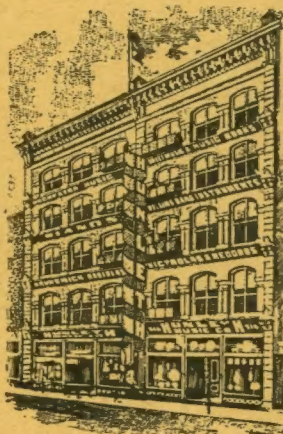
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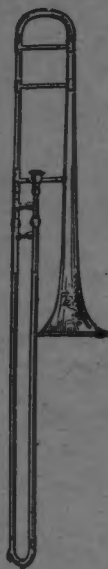
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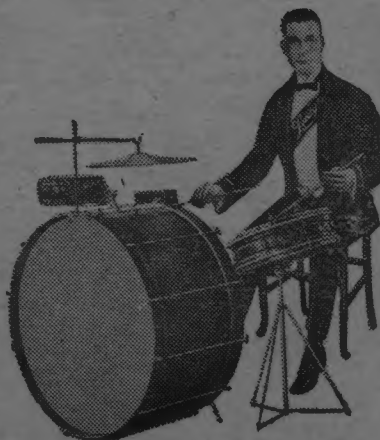
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Marching Song of the Foreign Legion

from the Super-Photoplay Production

Piano

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system begins with a forte (f) dynamic and includes a 'Tempo di Marcia' instruction. The second system continues the melody with various dynamic markings. The third system includes first and second endings, marked with '1' and '2' respectively, and a fortissimo (ff) dynamic. The fourth system concludes the piece with a final cadence. The score is characterized by its rhythmic march quality, with many eighth and sixteenth notes, and a strong bass line.

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Piano





Marching Song of the Foreign Legion

from the Super-Photoplay Production

Flute

Tempo di Marcia "BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

The musical score is written for a single flute part. It begins with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is marked 'Tempo di Marcia'. The score is divided into two main sections: a main melody and a 'TRIO' section. The main melody starts with a forte (ff) dynamic and features a series of eighth and sixteenth notes, with some slurs and trills. The 'TRIO' section begins with a mezzo-forte (mf) dynamic and includes a first ending marked '1' and a second ending marked '2'. The score concludes with a final flourish marked 'sf'.

Sam Fox Paramount Edition No 2 (Series B)

Marching Song of the Foreign Legion

from the Super-Photoplay Production

1st Clarinet in B $\flat$

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for a 1st Clarinet in B $\flat$ and is set in 6/8 time. It begins with a key signature of one flat (B $\flat$) and a tempo marking of "Tempo di Marcia". The score is divided into several systems of music. The first system starts with a dynamic of *ff* (fortissimo) and includes a first ending bracket. The second system continues the melody with various dynamics including *sf* (sforzando) and *f* (forte), and features several trills marked "tr". The third system includes a *ff* dynamic and a trill marked "tr 2". The fourth system begins with a *ff* dynamic and a trill. The fifth system is marked "TRIO" and starts with a *sf* dynamic, followed by a first ending bracket. The sixth system continues with a *sf* dynamic and a first ending bracket. The seventh system starts with a *mf* (mezzo-forte) dynamic and includes a triplet marked "3". The eighth system continues with a triplet marked "3" and a first ending bracket. The ninth system begins with a *ff* dynamic and includes a first ending bracket. The tenth system continues with a *ff* dynamic and includes a first ending bracket. The eleventh system starts with a *ff* dynamic and includes a first ending bracket. The twelfth system continues with a *ff* dynamic and includes a first ending bracket. The thirteenth system begins with a *ff* dynamic and includes a first ending bracket. The fourteenth system continues with a *ff* dynamic and includes a first ending bracket. The fifteenth system starts with a *ff* dynamic and includes a first ending bracket. The sixteenth system continues with a *ff* dynamic and includes a first ending bracket. The seventeenth system begins with a *ff* dynamic and includes a first ending bracket. The eighteenth system continues with a *ff* dynamic and includes a first ending bracket. The nineteenth system starts with a *ff* dynamic and includes a first ending bracket. The twentieth system continues with a *ff* dynamic and includes a first ending bracket. The twenty-first system begins with a *ff* dynamic and includes a first ending bracket. The twenty-second system continues with a *ff* dynamic and includes a first ending bracket. The twenty-third system starts with a *ff* dynamic and includes a first ending bracket. The twenty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The twenty-fifth system begins with a *ff* dynamic and includes a first ending bracket. The twenty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The twenty-seventh system starts with a *ff* dynamic and includes a first ending bracket. The twenty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The twenty-ninth system begins with a *ff* dynamic and includes a first ending bracket. The thirtieth system continues with a *ff* dynamic and includes a first ending bracket. The thirty-first system starts with a *ff* dynamic and includes a first ending bracket. The thirty-second system continues with a *ff* dynamic and includes a first ending bracket. The thirty-third system begins with a *ff* dynamic and includes a first ending bracket. The thirty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The thirty-fifth system starts with a *ff* dynamic and includes a first ending bracket. The thirty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The thirty-seventh system begins with a *ff* dynamic and includes a first ending bracket. The thirty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The thirty-ninth system starts with a *ff* dynamic and includes a first ending bracket. The fortieth system continues with a *ff* dynamic and includes a first ending bracket. The forty-first system begins with a *ff* dynamic and includes a first ending bracket. The forty-second system continues with a *ff* dynamic and includes a first ending bracket. The forty-third system starts with a *ff* dynamic and includes a first ending bracket. The forty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The forty-fifth system begins with a *ff* dynamic and includes a first ending bracket. The forty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The forty-seventh system starts with a *ff* dynamic and includes a first ending bracket. The forty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The forty-ninth system begins with a *ff* dynamic and includes a first ending bracket. The fiftieth system continues with a *ff* dynamic and includes a first ending bracket. The fifty-first system starts with a *ff* dynamic and includes a first ending bracket. The fifty-second system continues with a *ff* dynamic and includes a first ending bracket. The fifty-third system begins with a *ff* dynamic and includes a first ending bracket. The fifty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The fifty-fifth system starts with a *ff* dynamic and includes a first ending bracket. The fifty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The fifty-seventh system begins with a *ff* dynamic and includes a first ending bracket. The fifty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The fifty-ninth system starts with a *ff* dynamic and includes a first ending bracket. The sixtieth system continues with a *ff* dynamic and includes a first ending bracket. The sixty-first system begins with a *ff* dynamic and includes a first ending bracket. The sixty-second system continues with a *ff* dynamic and includes a first ending bracket. The sixty-third system starts with a *ff* dynamic and includes a first ending bracket. The sixty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The sixty-fifth system begins with a *ff* dynamic and includes a first ending bracket. The sixty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The sixty-seventh system starts with a *ff* dynamic and includes a first ending bracket. The sixty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The sixty-ninth system begins with a *ff* dynamic and includes a first ending bracket. The seventieth system continues with a *ff* dynamic and includes a first ending bracket. The seventy-first system starts with a *ff* dynamic and includes a first ending bracket. The seventy-second system continues with a *ff* dynamic and includes a first ending bracket. The seventy-third system begins with a *ff* dynamic and includes a first ending bracket. The seventy-fourth system continues with a *ff* dynamic and includes a first ending bracket. The seventy-fifth system starts with a *ff* dynamic and includes a first ending bracket. The seventy-sixth system continues with a *ff* dynamic and includes a first ending bracket. The seventy-seventh system begins with a *ff* dynamic and includes a first ending bracket. The seventy-eighth system continues with a *ff* dynamic and includes a first ending bracket. The seventy-ninth system starts with a *ff* dynamic and includes a first ending bracket. The eightieth system continues with a *ff* dynamic and includes a first ending bracket. The eighty-first system begins with a *ff* dynamic and includes a first ending bracket. The eighty-second system continues with a *ff* dynamic and includes a first ending bracket. The eighty-third system starts with a *ff* dynamic and includes a first ending bracket. The eighty-fourth system continues with a *ff* dynamic and includes a first ending bracket. The eighty-fifth system begins with a *ff* dynamic and includes a first ending bracket. The eighty-sixth system continues with a *ff* dynamic and includes a first ending bracket. The eighty-seventh system starts with a *ff* dynamic and includes a first ending bracket. The eighty-eighth system continues with a *ff* dynamic and includes a first ending bracket. The eighty-ninth system begins with a *ff* dynamic and includes a first ending bracket. The ninetieth system continues with a *ff* dynamic and includes a first ending bracket. The ninety-first system starts with a *ff* dynamic and includes a first ending bracket. The ninety-second system continues with a *ff* dynamic and includes a first ending bracket. The ninety-third system begins with a *ff* dynamic and includes a first ending bracket. The ninety-fourth system continues with a *ff* dynamic and includes a first ending bracket. The ninety-fifth system starts with a *ff* dynamic and includes a first ending bracket. The ninety-sixth system continues with a *ff* dynamic and includes a first ending bracket. The ninety-seventh system begins with a *ff* dynamic and includes a first ending bracket. The ninety-eighth system continues with a *ff* dynamic and includes a first ending bracket. The ninety-ninth system starts with a *ff* dynamic and includes a first ending bracket. The hundredth system continues with a *ff* dynamic and includes a first ending bracket.

Marching Song of the Foreign Legion

from the Super-Photoplay Production

1st Cornet in B $\flat$

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for a 1st Cornet in B $\flat$ and consists of 12 staves. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). Section labels include "Soli", "TRIO", and "melody". The score also features repeat signs, first and second endings, and a "2d time" section. The final staff ends with a *sf* dynamic.

Marching Song of the Foreign Legion

from the Super-Photoplay Production

2nd Cornet in B $\flat$

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for a 2nd Cornet in B $\flat$ and consists of 10 staves of music. The key signature has two flats (B $\flat$ and E $\flat$), and the time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a *ff* (fortissimo) dynamic and a *Soli* marking. The second staff has a *sf* (sforzando) marking. The third staff has a *ff* marking. The fourth staff has a *sf* marking. The fifth staff is marked *TRIO* and begins with a *Soli* marking. The sixth staff has a *sf* marking. The seventh staff has a *mf* (mezzo-forte) marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *sf* marking. The score also includes tempo markings such as *Tempo di Marcia* and *2d time*. The score is divided into sections by repeat signs and first/second endings. The first ending is marked with a '1' and the second ending with a '2'. The score ends with a *sf* marking.

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Trombone 9:

"BEAU GESTE"

JAMES C. BRADFORD

Tempo di Marcia

Arr. by Hans Spialek

The musical score is written for Trombone 9 in a key of two flats (B-flat major or D-flat minor) and 6/8 time. It consists of ten staves of music. The first staff begins with a *ff* dynamic and a *Soli* marking. The second staff includes first and second endings. The third staff starts with a *ff* dynamic. The fourth staff includes first and second endings and ends with a *sf* dynamic. The fifth staff is marked **TRIO** and begins with a *sf* dynamic. The sixth staff includes a repeat sign with the number 10 and the text "2nd time", followed by first and second endings. The seventh staff begins with a *ff* dynamic. The eighth staff continues the melody. The ninth staff begins with a *ff* dynamic and ends with a double bar line and repeat dots. The tenth staff ends with a *sf* dynamic. Various musical notations such as slurs, accents, and dynamic markings (*ff*, *sf*, *mf*) are used throughout the score.

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Drums

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for drums and consists of 14 staves. The first staff is a bass clef with a 6/8 time signature and a key signature of one sharp (F#). It begins with a *ff* dynamic and includes a *Dr.* (drum) part and a *Cym.&Bar* (cymbal and snare) part. The subsequent staves are treble clef and include parts for *Cym.* (cymbal), *ff* (fortissimo), *TRIO* (trio), *mf* (mezzo-forte), *Dr.* (drum), and *ff* (fortissimo). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *ff*, *mf*, and *short*. The piece concludes with a *Cym.* (cymbal) part and a *short* marking.

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from the Super-Photoplay Production

1st Violin

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

sva div.

Trpts. *ff* *sf* *f*

1 2

ff

TRIO

Trpts. *mf* *sf* *sf* *Sulla IV*

mf *sf* *sf* *Sulla IV*

1 2

Col' sva div.

sf *sf*

10

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2nd Violin

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for a 2nd Violin part in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Tempo di Marcia'. The score consists of ten staves of music. The first staff starts with a measure rest followed by a first ending bracket. The second staff continues the melody with a fortissimo (ff) dynamic. The third staff has a first ending bracket and a fortissimo (ff) dynamic. The fourth staff continues the melody. The fifth staff has a first ending bracket and a fortissimo (ff) dynamic. The sixth staff is marked 'TRIO' and begins with a new melody in the bass clef, marked fortissimo (ff). The seventh staff continues the trio melody with fortissimo (ff) dynamics. The eighth staff has a first ending bracket and a fortissimo (ff) dynamic. The ninth staff continues the melody with fortissimo (ff) dynamics. The tenth staff concludes the piece with a fortissimo (ff) dynamic. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

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Viola

"BEAU GESTE" JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for Viola and consists of 12 staves. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score includes various musical notations such as dynamics (ff, sf, f, mf, marcato), articulation (accents, slurs), and repeat signs with first and second endings. The tempo is marked 'Tempo di Marcia'. The score begins with a 2-measure rest, followed by a series of eighth and sixteenth notes. The first ending is marked with a '1' and a repeat sign. The second ending is marked with a '2' and a repeat sign. The score includes a section labeled 'TRIO' starting on the fifth staff, which features a 6-measure rest followed by a series of eighth and sixteenth notes. The score concludes with a final staff marked with a 'sf' dynamic.

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Cello

"BEAU GESTE"

JAMES C. BRADFORD

Arr. by Hans Spialek

Tempo di Marcia

Tromb.

Musical score for Trombone (Tromb.) part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It begins with a forte (*ff*) dynamic. The first system contains two staves of music. The second system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The third system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The fourth system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

2d Cor. or Tromb.

TRIO

Musical score for 2d Cor. or Trombone part. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It begins with a forte (*sf*) dynamic. The first system contains two staves of music. The second system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The third system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The fourth system contains two staves of music, with a first ending bracket over the first staff and a second ending bracket over the second staff. The score includes various musical notations such as notes, rests, and dynamic markings.

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Bass

"BEAU GESTE"

JAMES C. BRADFORD
Arr. by Hans Spialek

Tempo di Marcia

The musical score is written for Bass in 6/8 time. It begins with a key signature of one flat (Bb) and a tempo marking of 'Tempo di Marcia'. The score consists of 11 staves of music. The first staff starts with a '2' above the first measure, indicating a second ending. Dynamic markings include *ff* (fortissimo), *sf* (sforzando), and *f* (forte). The second staff has first and second endings marked with '1' and '2'. The third staff begins with *ff*. The fourth staff has first and second endings marked with '1' and '2', and a *sf* marking. The fifth staff is marked 'TRIO' and begins with *sf*. It features first and second endings marked with '1' and '2'. The sixth staff begins with *mf* (mezzo-forte). The seventh staff has first and second endings marked with '1' and '2'. The eighth staff is marked 'marcato' and *ff*. The ninth staff begins with *ff*. The tenth staff begins with *sf*. The eleventh staff ends with *sf*.